

4.  
Ihr Christen, freuet euch.  
à 4. 2 voc., Violin., Violadig.

2. Pfingstfeiertag 1687.

Sonata.

Violino.

Violadigamba.

Canto.

Basso.

Organo.

*Allegro* (♩ = 144)

Ihr Christen, freu -

Ihr Chri-sten, freu - et euch, freu - et euch, das an-ge -

- et euch, ihr Chri-sten, freu - et euch, das an-ge -

*cresc.* *f* *mp*



neh-me Jahr des Herrn ist an-ge-bro-chen. Steckt grüne Mai-en

neh-me Jahr des Herrn ist an-ge-bro-chen. Steckt grüne Mai-

5 7 6 6 6 4 # # 6 6 7 6

auf, wir le-ben, wir le-ben ohn Ge-fahr, die Sün-de wird nun nicht ge-ro-chen.

-en auf, wir le-ben ohn Ge-fahr, die Sün-de wird nun nicht ge-ro-chen.

6 4 2 6 # 6 4 #

*mf*

Das allge-meine Ju-bel-jahr der fro-hen, der fro-hen Pfingsten ist her-bei,

Das allge-meine Ju-bel-jahr der fro-hen Pfingsten ist her-bei,

6 7 6 6 # 6 6 6 6 4 #

*cresc.*

daran uns Gott die Schuld er-läßt und vonder Stra-fe, vonder Stra-fe zäh-let frei,

daran uns Gott die Schuld er-läßt und vonder Stra-fe, Stra-fe zäh-let frei, von der

6 7 6 # 5 6 6 6 6 6

*f* *p*



und von der Stra - fe zäh - let frei.  
Stra - fe zäh - let, zäh - let frei.

6 4 3 5 6

*rit.* *f*

5 6 # 4

*mf* *f*

5 6 6 4 8 5 4 8

*cresc.* *rit.*

Die Friedensbo - ten sind in al - le Welt ge - schickt, zu pre - di - gen von lauter Gna - de; was sonst von

6 6 6 4 8 4 8

*Andante* (♩ = 80) *mp* *cresc.* *f* *p*



Sünd und Tod ge - fähr - lich war gestrickt, geht jetzt auf si - cherm Le - bens - pfa - de.

Die volle Ernte

*4 6*  
*2*

*crec.* *f* *mf*

ist schon da, die Schnitter Got - tes sind bemüht. Nun ist das Himmel - reich uns nah, wohl dem, wohl dem, der ihm sich

*6 4 6*

nicht entzieht, wohl dem, wohl dem, der ihm sich nicht entzieht.

*p* *mf*

*5 6 5 6 5 6 5 6*



First system of musical notation. It features a treble and bass staff for the piano accompaniment and a vocal staff. The piano part includes fingerings 5 and 6 on the right hand and 5 and 6 on the left hand. The tempo is marked *Adagio* (♩ = 69).

Second system of musical notation. It continues the piano accompaniment and vocal lines. The tempo remains *Adagio* (♩ = 69).

Third system of musical notation. It continues the piano accompaniment and vocal lines. The tempo remains *Adagio* (♩ = 69).

Fourth system of musical notation. It includes the vocal melody with German lyrics: "Gott, wer-ter heil-ger Geist, du kühl-er Le-bens-tau, komm ü-ber". The piano accompaniment includes fingerings 4, 2, 6, 6, 7, 6, #, 7, 6, #. The tempo changes to *Andante* (♩ = 80) and the dynamics are marked *ff* and *mf*.



komm ü-ber uns mit dei-nem Re-gen, dein Licht er-  
 uns, komm ü-ber uns mit dei-nem Re-gen, dein Licht erleucht in uns,

7 6 4 8 6  
 mf cresc.

-leucht in uns, er-leucht in uns den Her-zens-Tem-pel-bau. Laß dei-ne Wind, dei-ne  
 dein Licht er-leucht in uns den Her-zens-Tem-pel-bau. Laß dei-ne Wind, laß dei-ne

6 6 2 6 6  
 mf

Wind uns wohl be-we-gen, geuß auch in un-ser Herz und Sinn dein hei-Bes,  
 Wind uns wohl be-we-gen, geuß auch in un-ser Herz und Sinn dein hei-

6 6 4 4 # 7 6 #  
 p dolce cresc.



dein hei - Bes, dein hei - Bes Gna - den - Feu - er ein, ja nimm uns ganz zu ei - gen hin, auf  
 - Bes, dein hei - Bes, dein hei - Bes Gna - den - feu - er, ja nimm uns

6 6 7 6 #

*f* *mf*

daß wir e - wig, auf daß wir e - wig se - lig sein,  
 ganz zu ei - gen hin, auf daß wir e - wig, e - wig se - lig sein, ja nimm uns ganz zu ei - gen

7 # 6 4 3 6 5 4 3

*f* *mf*

ja nimm uns ganz zu ei - gen hin, auf daß wir e - wig, e - wig, e - wig se - lig  
 hin, auf daß wir e - wig, auf daß wir e - wig, e - wig se - lig

2 6 6 4 3

*f*



se - in, auf daß wir e - wig, e - wig, e - wig, e - wig se - lig sein.

se - in, auf daß wir e - wig, e - wig se - lig sein.

6 4 6 5 6

*p* *f*

This system contains the first four measures of the piece. It features a vocal melody in the upper voice and a piano accompaniment in the lower voice. The lyrics are in German, and the music is in a key with two sharps (D major or F# minor). The piano part includes dynamic markings *p* (piano) and *f* (forte).

5 6 5 6 5 6 5 6

This system contains measures 5 through 8. The vocal melody continues with a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

5 6 5 6 5 6

This system contains measures 9 through 12. The vocal melody continues with a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.



First system of the musical score. It features a vocal line with a treble and bass staff, and a piano accompaniment with a treble and bass staff. The key signature is one sharp (F#). The vocal line begins with a rest, followed by a series of eighth and sixteenth notes. The piano accompaniment provides a rhythmic foundation with chords and moving lines.

Second system of the musical score. The vocal line continues with a series of eighth and sixteenth notes. The piano accompaniment features a prominent bass line with eighth notes and chords. The system concludes with a fermata over the final note of the vocal line.

Third system of the musical score. The vocal line includes the lyrics "A - men, a -". The piano accompaniment features a steady eighth-note pattern. The tempo marking "Allegro moderato (♩ = 100)" and the dynamic marking "mf" are present.

Fourth system of the musical score. The vocal line includes the lyrics "men, a - men," and "a -". The piano accompaniment continues with eighth-note patterns. The system concludes with a fermata over the final note of the vocal line.



The musical score is arranged in three systems, each with four staves. The top two staves of each system are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

**System 1:**

- Vocal parts: The Soprano part begins with a rest, followed by a melodic line. The Alto part enters with a melodic line and includes the lyrics "men," and "a -".
- Piano accompaniment: The right hand plays chords and moving lines, while the left hand provides a steady bass line. A *mf* (mezzo-forte) dynamic marking is present.

**System 2:**

- Vocal parts: The Soprano part continues its melodic line. The Alto part includes the lyrics "men," and "a -".
- Piano accompaniment: The piano part continues with a consistent rhythmic pattern. A *f* (forte) dynamic marking is present.

**System 3:**

- Vocal parts: The Soprano part includes the lyrics "men," and "a -". The Alto part includes the lyrics "men," and "a -".
- Piano accompaniment: The piano part continues with a consistent rhythmic pattern. A *rit.* (ritardando) and *breit* (broad) marking are present, along with a *f* (forte) dynamic marking.